



MORE QUAD INFO

The quad mixes on 'Early Years' are very different and far superior to anything previously released. For the first time, the Quad SQ versions of 'Electric Light Orchestra' tracks are taken from the encoded master tape while the Discrete Quad versions have been newly mixed down from the original four-track separation master tape. Previously hidden instrumentation and vocals now jump out of the speakers and dazzle the listener with newly revealed sounds and aural delights. The Quad SQ mixes are the mastered SQ mixes that went to vinyl but this time off the original master, not the production copy tape.

Keep up with all the new ELO and related releases by joining SHOWDOWN, the official ELO internet mailing list: www.eskimo.com/~noanswer/showdown.html

Electric Light Orchestra, Roy Wood, The Move and related artists official websites:

www.ftmusic.com
www.roywood.co.uk
www.themoveonline.com

Coming soon! www.elo.biz

'EARLY YEARS' - FIRST REVIEW!

Classic Rock Magazine (no. 64, March 2004)

Sony may appear to have forgotten all about their initially excellent ELO reissues campaign, but where they falter, EMI (to whom the band were signed for their first two albums) continue to excel. 'The Early Years' is a fine additional collection to the already well-received reissues of both 'ELO' and

'ELO II', and includes a wealth of previously unreleased material. From the opening orchestral roll of the seven-inch version of their cover of 'Roll Over Beethoven', the band's first major hit all over the world, to the quadraphonic mix of '10538 Overture' that opened their very first album, it's a treasure trove for fans.

Elsewhere there's a brand new edit of 'Mama' (from ELO II), early versions of 'Ma-Ma-Ma Belle' titled 'Auntie', featuring Marc Bolan and Jeff Lynne on guitar, 'Showdown' and Roy Wood's 'First Movement (Jumping Biz)' (the latter two previously unreleased) and a hidden TV version of the instrumental 'Kuiama'. With notes from Lynne, Wood, Bev Bevan and ELO website master Rob Caiger, 'The Early Years' is a package that does this wonderfully eccentric English rock band proud. (Jerry Ewing - 4 stars out of 5)

THE RAREST ELO PRESSING?

Courtesy of **EMI Records**, a special giveaway was produced to celebrate the release of **'Electric Light Orchestra - The Early Years'** All fans ordering 'Early Years' via Face The Music were entered into a prize draw for a 12-inch **Abbey Road Studios** acetate of the quad mix of **'10538 Overture'**.

Only one copy was produced and there will be no more. The acetate was mailed out with the Early Years CD so if your jiffy bag is the usual size, we're sorry - someone else won! Their name will be announced in the March 2004 issue of the FTM Newsletter and website and via the official internet mailing lists 'Showdown' and 'Useless Information'.



ELECTRIC LIGHT ORCHESTRA EARLY YEARS EMI Records 07243 592808 20

Electric Light Orchestra's 'Early Years' is the third release in EMI's critically acclaimed ELO and related artist remaster series. Focusing on recently discovered rare material recorded for the Harvest label during 1971 and 1973 while the band also co-existed as **The Move**, the new CD contains 9 previously unreleased versions of ELO songs. Every track has been remastered by **Peter Mew** at **Abbey Road Studios** under the direction and approval of ELO leader **Jeff Lynne**.

Previously unheard versions of hit singles **'Showdown'** and ELO's 1972 debut **'10538 Overture'** (originally written by Jeff Lynne as a Move b-side) are included, as well as quadraphonic mixes, early alternate takes and live material. The full-colour booklet includes quotes from ELO and latter-day Move mainstays **Roy Wood**, **Jeff Lynne** and **Bev Bevan** together with in-depth sleeve notes and track commentary by ELO specialist **Rob Caiger**, together with previously unpublished photos from 1972 and 1973.

'Early Years' successfully captures the excitement of ELO's beginnings as they developed from The Move, as well as giving a fascinating and revealing glimpse into the band's archive of unreleased and rare treasures.

- 1) Roll Over Beethoven (7" Single version)
- 2) Look At Me Now
- 3) "Auntie" (Ma-Ma-Ma Belle take 2)
- 4) First Movement (Jumping Biz) (Discreet Quad mixdown) *
- 5) From The Sun To The World (Boogie No.1) (Quad SQ mix) *
- 6) Mr. Radio (Quad SQ mix) *
- 7) Manhattan Rumble (Discreet Quad mixdown) *
- 8) Showdown (Alternate early mix) *
- 9) Mama (2001 edit)
- 10) In Old England Town (Boogie No.2) take 1 (Quad SQ mix) *
- 11) Whisper In The Night (Discreet Quad mixdown) *
- 12) In The Hall Of The Mountain King (BBC Live In Concert)
- 13) 10538 Overture (Quad mix) *

* indicates previously unreleased

Join us now as we travel back to those early experimental years to witness the transition of The Move into the Electric Light Orchestra...



"Move under the Electric Light" - Bev Bevan, Roy Wood and Jeff Lynne, as captured by Michael Putland at BBC Studios, after filming Top Of The Pops (copyright: RETNA)



Jeff Lynne, Bev Bevan, and Roy Wood at the Harvest Records launch party for 'Electric Light Orchestra', November 1971 (copyright: Michael Putland, RETNA)

The Electric Light Orchestra – as the new band has been christened – is a long way off The Move, the good ol' rock we have come to expect from Messrs. Wood, Bevan and Lynne. Because now, Bev Bevan, Roy Wood and Jeff Lynne are members of two bands which both have completely different entities and produce widely different sounds.

Roy Wood: "You could say that we will produce a widely-based jazz and classically-influenced free-form music. I have been learning to play cello and things for a couple of years now. Eventually, we will have nine people in the form of a string quartet with oboe, cello, bassoon, piano and classical guitar included."

We can still expect to hear new records from The Move for another three years or so, but live appearances will be rare. "However, The Electric Light Orchestra will I hope will become a band which can play anywhere. The ELO is not The Move augmented by other musicians, but an entirely different concept," Roy clarified.

"With The ELO, we are helping to bridge the generation gap between in musical acceptance. Within the new structure, each member will have a positive role to perform. Apart from the string quartet, Jeff will be on guitar and piano, while Bev will remain on drums. I'll be featured on cello, oboe and bassoon besides playing acoustic and finger-style guitar." Also included on the first album, released on Harvest in December, are **Bill Hunt** (French horn and hunting horn) and **Steve Woolam**

The Move have always been synonymous with controversy, but many of their headlines – from chopping up TV sets and effigies on stage to being sued by Harold Wilson – have been non-musical events. Now they hope to attract attention solely for their musical brainchild, which looks certain to invite a great amount of discussion and controversy of a more serious nature.

The Electric Light Orchestra is something that has been mentioned in Move interviews for three years. Some have doubted whether the threesome could switch the dream to reality. Now that reality can at last be heard, on the debut album 'The Electric Light Orchestra'

"ELO will not be pop in any sense of the word. It's not going to be a thing where we all come on in old t-shirts or vests, we're going to dress up, maybe in dress suits. We feel that the entertainment side has been drastically overlooked in recent years."

Roy and Jeff will still be writing rock music because they enjoy it. "But it's not going to be suitable for ELO, which is why The Move will still be recording. We all love rock, and we're not about to stop playing it completely."

"The main aim we have for ELO is to do something that's never been done before. It may sound like what every band's trying to do, but we really be-

Michael Putland has documented the careers of The Move, ELO, and Roy Wood & Wizzard from their very beginnings. There will be further opportunities to see his wonderful photos in the forthcoming remasters.



The Move is a group that has kept coming back. Breakups, shifting personnel, disillusionment and other problems have all threatened to render the group defunct on many occasions during the last few years. Publicity has been another extra musical talent; exploding amplifiers, violent stage acts and a legal action by a sometime Prime minister have all figured in successful attempts to keep the group before the public eye. This is not to mention their prime asset, a hard punchy brand of rock which by itself is sufficient to ensure a place in the memories of musical pundits. But now, like others, The Move have felt the need to progress, but perhaps in a more radical direction than most. This progression will demand a Jekyll and Hyde existence for **Roy Wood, Bev Bevan** and **Jeff Lynne** who at present comprise three-quarters of The Move, but who also constitute the nucleus of an entirely new organisation, the **Electric Light Orchestra**.

Drummer Bev Bevan sees the Electric Light Orchestra as an entirely new conception: "The music of the Electric Light Orchestra will be aimed at a far more discerning audience; the music will be far more proficient. As well as Roy, Jeff and myself, we're having a string quartet and a French horn, together with a piano. It will be, in the main, Roy and Jeff's material and it's all in a classical vein; we hope that it will be a visual thing, with a light show and so on, and everybody having some kind of uniform as opposed to having everybody come on in dirty old denim jeans and vests, which everyone seems to do these days. I think that people will welcome something a little more melodic; I mean, there are several groups today who arrange the music well, but they tend to be the exception rather than the rule. We want the Electric Light Orchestra to be the sort of band that can play anywhere, maybe even in classical concerts; it might even bring another generation of audience who would certainly avoid us as The Move!"

Another member of The Move, Roy Wood, has seen the conception of the Electric Light Orchestra as producing free-form music, but with classical and some jazz overtones. Like Bev Bevan, Wood thinks that the "entertainment" angle has been overlooked in recent times for the sake of informality. Wood would like to see a partial return to formal entertainment, hence the accent on a uniform for the Electric Light Orchestra. The new band has been mentioned in many interviews in the past three years. Is it now nearer the performing stage? Bev Bevan is optimistic: "We're rehearsing now and we hope to be on the road by, say, the end of De-

But all of this will not mean the end of The Move completely: due to recording contracts and such, new albums can be expected for at least three years, but Bev Bevan is at pains to point out that The Move will be merely a recording band; live appearances will be few and far between. "We're hard to kill; back in 1966, when we started out, there were five in the group, now Roy and myself are the only original members. We're managed as a group to survive crisis after crisis but I think what we really would like to see is an Electric Light Orchestra to succeed, then we would erase out The Move altogether. It's a bit paradoxical, really, as we're killing off the group ourselves and going onto something else."

Electric Light Orchestra have finished recording their first album for Harvest and one track is available on a Harvest sampler, 'Harvest Bag'. The complete album is due for release early in the new year. The progression of The Move into the Electric Light Orchestra might be compared to the progression of a caterpillar into a butterfly. It is to be hoped that ELO will be somewhat longer lived. (Greg Murphy, Nov 1971)



Q & A with original Quad sound engineer and remastering guru, Peter Mew at Abbey Road

Q: What's the difference between 'discrete quad mixdown' and 'quad mix' as per the quad mixes on the forthcoming ELO 'Early Years' and the released 'Early ELO 1971-1973' of a few years ago?

A: Discrete implies 4 separate channels rather than some kind of encoded quad (SQ, QS etc).

Q: Are Quad SQ mixes the mastered SQ mixes that went to vinyl?

A: Yes

Q: If I have an old SQ decoder or a Dolby pro-logic decoder, will I be able to decode the signal?

A: SQ decoder yes, Prologic no.

Q: Are the original quadraphonic album mixes better when compared to today's surroundsound?

A: All a matter of opinion. I believe they are certainly truer to their time. By that I mean more experimental, perhaps rougher, certainly, with more energy.